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SPEECH DEFECTS AND THEIR CORRECTION

for

TEACHERS, PARENTS, AND PUPILS

By JAMES FREDERICK ROGERS, M. D.
Consultant in Hygiene and Specialist in Health Education

UNITED STATES DEPARTMENT OF THE INTERIOR - - *Ray Lyman Wilbur, Secretary*
OFFICE OF EDUCATION - - - - - - - - *William John Cooper, Commissioner*

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SPEECH DEFECTS AND THEIR CORRECTION

Introduction

A recent bulletin of this office entitled "The Speech Defective School Child" called attention to what is done for speech defective children, and we trust that publication will promote the development of aid for such children through the public schools. For a long time to come, however, there will be schools in which no specially trained teachers are employed. The present publication is an attempt to meet the many requests for assistance that come to us from parents, regular teachers, and from others who are interested in doing what they can to aid speech-defective children or adults. We realize that probably in no field (unless it be in that of training in music) is it so difficult to furnish help in mere printed form, and that even if the material furnished is impeccable its use by those not specially trained is nevertheless difficult. However, the need for doing the "best we can" under the circumstances is imperative. Perhaps suggestions from those who make use of this publication will help us to improve upon it in a second edition.

Where special teachers are employed for speech correction the full cooperation of regular teachers and of parents is essential for best results, and the material in these pages is prepared partly for the purpose of informing parents and teachers concerning their part in seconding the special teacher in her never-easy task.

Kinds and Causes of Speech Defects

Before a physician can successfully treat a patient he must find out just what ails him. His first business is to diagnose the case. Those who make use of this publication will be aware that the speech of the person to be taught is defective, but they will not be able to aid him efficiently until they have determined just how and when and why it is defective.

The production of speech is an exceedingly complex process. It includes the perfect exercise of a pair of bellows (the lungs and bronchi), the nice adjustment of two vibrating curtains (vocal cords), together with the proper shaping of the lips, tongue, and soft palate for each sound that we make. The whole apparatus is manipulated by many muscles, big and little. Back of all this is the still more complicated machinery of the central nervous system in which speech originates. If this machinery is in average working order we have average speech, but, in the course of development, some part of the elaborate mechanism may not turn out quite normally or it may be damaged and we have defective utterance. As old Sir Thomas Browne said, "Men that look no farther than their outsides think

health an appurtenance unto life, and quarrel with their constitutions for being sick; but I, that have examined the parts of man, and know upon what tender filaments that fabrick hangs, do wonder that we are not always so."

But this is not all there is to speech. Speech is often a direct response to some outward circumstance—it is the result of being spoken to, and we react with our whole being, emotionally, to the person who speaks. Some of us react so violently on occasion that the exquisitely delicate speech mechanism does not work readily or it may not work at all. We may be speechless, we may be more or less incoherent, or we needlessly repeat certain speech processes; that is, we "stammer" or "stutter." Save for a few phlegmatic fish-like folk we are all more or less speech defective on occasion, but happily our defectiveness is not frequent or very apparent.

It is difficult to draw a line between normal and abnormal speech, between speech defects and poor utterance, but one student of the subject would have it that 18 per cent of school children and about as many adults are defective.

Defective speech arises in general from: (*a*) Faults of development in the organs of speech, including weakness (from lack of full use) of the muscles managing the tongue and lips. Imperfect sounds are produced or wrong sounds are substituted for right ones. (*b*) Faults in the nervous machinery and total make-up of the individual which (although the special organs may be perfect) interfere *at times* with normal speech. These have been called emotional disorders of speech. Under excitement we press the wrong buttons in the brain, and in consequence the speech organs either do not work at all or they produce meaningless repetition of sounds. In some persons the conditions of (*a*) and (*b*) may be combined. (*c*) Speech that is defective may arise purely from faulty learning and imitation, as in foreign accent, local dialect, and family peculiarities of utterance. (*d*) The acquirement of speech is to a large extent an imitative process; but if he does not hear well, or if he does not hear at all, the learner of a language is greatly handicapped and his utterance is affected. Imperfect hearing may lead therefore to imperfect speech.

The more serious defects fall into the first two classes.

Faults Chiefly of the Speech Organs—"Mechanical" Defects

(1) Physical conditions which can not be fully overcome by effort. The following are some of the more frequent defects which interfere with normal speech and which can only be partially compensated for by special efforts in speech production: Obstruction of the nose from injury, abnormal growths in the nose or pharynx (adenoids), etc.; cleft or deformed palate; hare lip; protruding upper or lower front teeth and missing front teeth; relatively large and not easily managed lips; an overlarge tongue or one restricted in its natural movements; abnormalities in the vocal cords and in other structures of the larynx.

(2) Weaknesses in the tongue and lips and soft palate requiring for good speech more effort in their use than is habitually put forth, and resulting in "baby talk," "lisping," "lolling," or "nasality."

Some of the speech defects from this latter cause improve or disappear during school life from better physical development and from observation and imitation of better speech. At any rate they are not likely to become worse, though some of them become more fixed with age.

Faults in Nervous Control of the Speech Organs— "Emotional" Defects

Although the organs of speech seem normal, the nervous system in which speech originates gets out of order for the time being and the speech organs do not work right. Because we can not lay our hands on it, the defect is often spoken of as "mental" or "emotional." It is mental in that something goes wrong, under certain conditions, when the person attempts to put his ideas into spoken words. Instead of normal speech there is noticeable hesitation in utterance or needless repetition of sounds; in other words, there is "stammering" or "stuttering."

During the development of speech, especially in the child's third or fourth year, the very unstable nervous mechanism of many children does not work fast enough for the expression of what they have in mind and they stammer. This early stammering usually disappears in a few months as better control develops, and it probably persists only in those with some definite but hidden fault which on occasion can not be surmounted. Stammering appears in more severe form and is more likely to persist in children of poor health. In older persons the amount of stammering varies with the general physical condition. It has been known to appear in adults during the course of diseases of the central nervous system and has appeared during treatment with thyroid extract, which is known to produce instability of the nervous mechanism.

Some cases of stammering or stuttering (the terms are now used interchangeably) are said to have begun after fright; this is quite probable since the vocal apparatus would be used at such a time, and permanent damage of nerve cells has been produced experimentally by fright in animals. Association with and imitation of stammerers is given as a cause and heredity has been blamed in some cases.

The origin of stammering and the conditions favoring its continuance are admirably described by Dr. H. C. Cameron: [1]

> In excitement, and especially when attempting narrative, many little children hesitate and become inarticulate as their tongues trip over the words they are so eager to utter. It depends to a great extent upon the parents' attitude to this difficulty whether it passes or persists. It persists only when the child loses confidence in his power, and when his mind becomes fixed upon the difficulty. Grown-up persons, however badly they may stammer in the presence of others, when alone have usually no difficulty in achieving perfect articulation. I have known more than one bad stammerer who was a good actor, and who when on the stage, divested of his own personality and the self-consciousness that went with it, had his voice under the most perfect control. If too much attention is paid to an incipient stammer, if it is deplored in his presence, if the other children tease and caricature, if his father complains that the boy gets on his nerves, and the mother keeps appealing to him not to do it, there will be awakened that self-consciousness which inhibits all precise

[1] Cameron, H. C., The Nervous Child. Third Edition, Oxford Medical Publications, Oxford University Press.

controlled movement, whether it be signing some all-important document or holing a 2-foot putt to win a championship.

The child must be taught to believe in his growing power of control, and he must be made to feel that his parents are taking pleasure in watching his daily and weekly progress. When, breathless and eager, he attempts a complicated piece of narrative, the tone of his mother's voice may quiet him before he begins. Excitement, overexertion, and fatigue always show in an increase in the difficulty of articulation.

We have already mentioned the effect of outside human influences upon the speech of most of us, but the emotional disturbance produced in later life by the presence of certain persons or collections of persons probably has little to do with the beginning of stammering or stuttering.

However, once having developed this speech defect, and having become aware that it exists and is noticed by others, the presence of unsympathetic hearers makes the stammerer more certain to stammer.

Normal talking, like walking, is an unconscious process, and the consciousness that, from experience, the nerve messages directed to the speech organs may not produce the desired results becomes a fatal monkey wrench or shower of wrenches which, thrown into the works for starting the machinery of vocal response, makes failure of that response, in the special situation, well-nigh certain.

It is possible that the person possessed of this speech defect is one of those in whom the nervous system responds with more than average speed or force, but he is no more "nervous" to begin with than a very large proportion of his fellows. After becoming aware of his defect and being daily reminded of it, often in his own family in sundry nerve-wracking and soul-destroying ways, it is no wonder if he becomes more nervous than his fellows and far more nervous than he would have been without his defect. Not only does the speech mechanism misbehave but the flood of nervous discharge may overflow into muscles, voluntary and involuntary, outside the speech organs with not only useless but exhausting effects in circulatory disturbances and bodily contortions. It is little wonder that the cure of stuttering or stammering after the earliest years is difficult and yet, when understood, its improvement should not seem at all discouraging. If it is completely overcome (as it often is), well and good.

Finding the Defect

Ample time and patience should be taken by the teacher, parent, or patient himself in finding out just where the weakness lies in the speech mechanism.

(*a*) Does he substitute a wrong sound for the right one? Does he say "muvver" for "mother" or "ith" for "with"?

(*b*) Does he always exhibit his defect when pronouncing certain letters or syllables?

(*c*) Whether or not this happens, does he always pronounce these letters in this manner, or does his defect appear only on certain occasions?

(d) Does he hesitate and have difficulty in making a sound (stammer), or does he repeat the sound unnecessarily (stutter)?

(e) Of the sounds which we use in speech, with which does the faulty utterance occur?

Have the child pronounce slowly the following test sentences (repeating them if necessary) and note any substitutions or omissions of sounds represented by letters *italicized*:

1. I would ask you to *b*eware the *b*ig *b*ear.
2. You can *p*urchase many things with *p*ence and *p*ounds.
3. The *m*ice and *m*en were *m*aking *m*erry.
4. *Wh*ence do you come and *wh*ither do you go?
5. We *w*onder at your *w*isdom.
6. The *f*armer attended the *f*air and enjoyed the *f*east.
7. We *th*ink of many *th*ings to be *th*ankful for.
8. We *r*an down the *r*oad that leads to the *r*ear of the *r*ose garden.
9. The *t*rain *t*ook us *t*o *t*own.
10. The man wore a *v*est when he planted the *v*ine.
11. *If* *f*ive and *f*our make nine, how many are *f*our and *f*ive?
12. I belie*v*e this is a *v*ery good day to *v*isit the zoo.
13. We will go *d*own into the *d*eep grass.
14. Can you keep a *s*ecret until I *s*ee you again?
15. Sometime*s* the sky is a*z*ure.
16. We ass*u*re you that we are ins*u*red.
17. The *ch*ild is a *ch*eerful companion.
18. Did you ever read the "*L*ady of the *L*ake"?
19. The boys *r*an because the lion *r*oared.
20. *Y*ou and your dog can come next *y*ear.
21. The *c*at ate up my *c*ake.
22. *G*o and *g*ather the flowers you have forgotten.
23. Did you sa*y* you went to the pla*y*?
24. The *m*agician *m*ade a great deal of *m*oney.
25. We know the *m*an has a *n*ew hat.
26. He was singi*ng* a so*ng* which we had never heard su*ng*.
27. *H*ave you *h*eard that a bird in *h*and is better than a bird in a bus*h*?
28. He has caught an *e*el.
29. Did you say you sa*w* Marjory Da*w*?
30. What *w*ill you have from the mill?
31. Did you pa*y* for the la*c*e to-day?
32. You will have less time to rest.
33. Twinkle, twinkle, little sta*r*, how I wonder what you a*r*e.
34. She was *c*areful of her fa*i*r skin.
35. The ba*t* was lying on a sa*c*k in our a*t*tic.
36. Did you l*oo*k in the b*oo*k?
37. Has the child taken off his b*oo*ts to c*oo*l his feet?
38. I hope you will write me a n*o*te about the c*oa*t.
39. Stop using the m*o*p and play with the t*o*p.
40. This b*i*rd is the th*i*rd we have owned.
41. They f*ou*nd the cause of the l*ou*d s*ou*nd.
42. If you s*oi*l your clothes, it will cause the t*oi*l of washing them.

Substitutions are most frequently made for the following sounds: *ch*, *d*, *f*, *g*, *k* (or *c*), *l*, *n*, *r*, *s*, *sh*, *sz*, *t*, *v*, and *zh*.

In using these test sentences it may be found that mistakes of pronunciation are made other than with the special sounds which the sentence is intended to bring out. Mistakes with these sounds should be noted along with those made with the words especially intended to detect errors of speech. They will serve as a double check.

The following exercise with separate words can be used for a recheck on the pupil's utterance:

Th (silent)—Thick, thin, three, south, length.
Th (sounded)—Those, other, father, weather.
S (silent)—Soon, class, school, lisp.
S (sounded)—Nose, daisy, was, easy.
R—Run, rain, tree, hear, bear.
P—Pear, piece, pour, pink.
B—Baby, beg, bunk, bog, lobster.
M—May, mark, melon, mine.
W—Way, wear, wick, work.
F—Fair, fear, fine, furry.
V—Vain, vender, vine, vixen.
Th—This, thistle, through, thrush.
Th (hard)—Then, there, those, thus.
N—Nay, knee, night, now.
T—Table, tea, tie, tow.
D—Day, deed, did, dice, dose.
L—Lay, lie, lee, low.
G (soft)—Ginger, George.
G (hard)—Gave, give, gory, gun.
J—Jade, jibe, juice, justice.
Z—Zinc, Zebidee, zebra, zounds.
R—Race, rich, rice, ruse.
K—Kate, Katherine, kind, kindred.
C—Care, candy, cunning.
X—Wax, mix, minx.
Br—Brace, bright, brick, brook.
Tr—Train, tremble, trip, trouble.
Gr—Grapes, grief, grind, grumble.
St—Stayed, stand, stick, stump.
Pl—Play, please, ply, plunder.
Ch—Chair, cheer, chore, chub.
Sh—Shay, shine, show, shun.
Sl—Slay, sleep, slide, slumber.
Ph—Phase, phone, physics.

Plenty of time should be taken especially by the inexperienced in determining the letters, or combination of letters, with which the child has difficulty. The tests can be repeated. There may be difficulty with more than one sound. Since some of the letters above have the same sound (as *ph* and *f*), if one is difficult the other will also cause trouble.

Correction of Defects

Faults of Substitution

Granted that there is no difficulty in starting sounds or in proceeding normally to the next sound (stammering and stuttering), the training of the speech-defective child can proceed about as follows:

(*a*) The child should be given a special physical examination to determine whether there is any evident physical condition which has to do with his defective pronunciation. This should include, of course, the examination of the nose and throat, the teeth, the palate, the movements of the tongue, the vision, and hearing. Any defects of importance should be removed or given thorough treatment.

(*b*) *General gymnastic training of the tongue and lips.*—The tongue is the most important organ of pronunciation, and most of us would have better speech if we made more use of it. The following exercises for the tongue are recommended by Helen M. Peppard in her book, "The Correction of Speech Defects:"

1. Point the tongue outward and downward toward the chin.
2. Point the tongue outward and upward toward the nose, touching the nose if possible.
3. Wag the tip of the tongue up and down. In this exercise the tongue should be protruded between the lips. Turn the tip upward and then downward rapidly for eight counts.
4. Rotate the tongue around the outside of the mouth. (Suggest the idea of cleaning off the mouth after eating bread and jam.) Begin at the right corner of the mouth and start across the upper lip. Then begin at the left corner and go in the opposite direction.
5. Protrude the tongue and form a groove through the center by raising both sides. If the child has difficulty with this exercise let him place a clean stick on the center of his tongue and suck up the sides.
6. Curl the tip of the tongue back of the upper front teeth. The count is "up, down—up, down," etc. The mouth should remain open during the eight counts so that the tongue may perform the maximum amount of movement.
7. Press the tip of the tongue against the backs of the lower teeth. The command "press, let go," can be used. This exercise is particularly useful for the placing of the tongue for lispers.

Many children do not make sufficient use of their lips in speaking. The following exercise will help to make inactive lips more flexible.

1. Protrude the lips in a puckered position.
2. Raise the upper lip exposing upper teeth. This can be accomplished by telling the student to wrinkle up his nose.
3. Raise right side of upper lip.
4. Raise left side of upper lip.
5. Pull down lower lip, exposing lower teeth.

The pupil should be supplied with a small hand mirror by means of which he can observe his own performances.

As in exercises of other parts of the body, these for the tongue and lips should not be overdone; strength and skill in the manipulation of these organs should be gradually acquired.

(*c*) *Acquiring the right methods of sound production.*—After we have determined the letters or syllables with the pronunciation of which there is difficulty and after we have removed as far as possible any organic defects which may exist,

the special exercises for overcoming the wrong use of the speech organs can be begun.

Defective hearing (whether in the ear or in the brain) is responsible for much poor pronunciation. We do not pay sufficient attention to the sounds of letters or words when they are properly uttered. The pupil's attention must be called to the right sounds. Hence he must be told to listen attentively to correct pronunciation. The method of shaping the mouth for correct sound production should be shown as far as this is possible. This may need to be exaggerated to some extent in order to secure imitation by the pupil.

Although the knowledge of how to hold the hands and how to work the fingers will not make a good pianist, they are of some help. So also explanations as to the proper manipulations of lips and tongue may be of some use in teaching the production of good speech. The speech-correction teacher will need to use every device to secure right sound production, and even manipulation of the pupil's tongue or lips by means of a tongue depressor or special instrument has been resorted to in some cases. Patience and persistence will bring desired results. It must be remembered that an ounce of good example is worth a pound of talk.

Methods of Producing Sounds

Lip Sounds

P: P is prepared for by pursing the lips lightly together, forcing the breath against them and then suddenly opening them with a "puff." A vowel sound is usually attached to the puff.

B: B is pronounced with similar preparation; the lips are not pursed as much but the breath is emitted through a broader opening. A vowel sound is attached in speech.

Lip-Teeth Sounds

F: The breath is forced through the opening just as the lower lip is raised gently against the edges of the upper teeth and then withdrawn. When followed by a vowel the closure of the lips with the teeth is made first, the sound coming out as the lip is suddenly drawn down.

V: The letter is closely related to the preceding except that the sound is made only as the lower lip and upper teeth are separated. The lip is drawn slightly inward over the teeth.

Tongue Sounds

T: T is a tongue-roof-of-the-mouth burst of air introducing (in words) a vowel. The end of the tongue is placed broadly against the gums of the upper teeth (lips apart). The air is compressed in the mouth and let loose by suddenly removing the tongue from contact with the gums.

D: D is formed in much the same way, a slight change in the shape of the tongue as the air is expelled giving a heavier sound.

Th as in This. In pronouncing these letters F is usually substituted as "fink" for "think," but sometimes S is used instead of th, as "sink." The tongue is not

properly managed. This is a tongue-teeth sound. When correctly produced the tip of the tongue is placed between the teeth and the breath is forced through.

S: This hissing sound is produced without first compressing the air, this being forced through the nearly closed teeth with the lips somewhat apart. The hollowed tongue is lifted near the gums of the upper teeth.

Z: This is formed as is the S, but the teeth are brought slightly closer together and the tip of the tongue is held lower.

Sh: This sound is produced much after the manner of S but with a broader opening (flatter tongue) between the tongue and gums. The lips are slightly protruded.

Ch: The tongue is placed flatly across the hard palate just above the upper gums and the air pressure is raised in the mouth. The tongue is then suddenly lowered and the air discharged. A similar sound accompanies a sneeze.

J: This sound is produced in a manner similar to the Ch, but with a slightly different manipulation of the tongue.

L: This is very much of a tongue sound. The tip of the tongue is lifted to the roof of the mouth and the upper gums, while the air is forced through the mouth on either side of the tongue.

R: The tip of the tongue is raised toward the hard palate, its base being depressed. The air is forced through the mouth above and about the tongue.

Y: The lips are slightly protruded, the tongue is rounded, its tip being held loosely behind the lower teeth, and the air is forced through the lips, which are spread as they are retracted.

K and (hard C): The back of the tongue is raised against the soft palate and the air is suddenly forced through as the tongue is lowered.

G (hard): The sound is made similarly to K, the back being held somewhat lower.

Nasal Sounds

M: A column of air is forced through the nose. The lips are kept closed.

N: The air is forced through the nose as above but the tip of the tongue is placed against the upper gums and the lips are kept open.

Ng: This sound is made in much the same manner as N except that the back of the tongue is raised against the soft palate.

H: The mouth is opened, the tongue lies loosely in its floor, and the air is forced through.

Vowel Sounds

A as in Ale: The lips are well apart; the teeth are well separated; the sides of the tongue touch lightly the back upper teeth.

A as in Air: The lips and teeth are further separated and the tongue is held a trifle lower.

A in Mat: The mouth is opened wider than for the preceding sound as the letter is uttered.

A in Mar: The mouth is opened still wider for this sound than for A in *mat.*

A in Awe: The lips are pointed to make a rounded opening, the tip of the tongue is lowered into the floor of the mouth and its base is raised somewhat.

E in Eel: The lips and teeth are held about as far apart as for *A in ale.* The tip of the tongue is against the lower gums but the body of the tongue is raised near the roof of the mouth.

E as in Net: This sound is made very much like long *E* but the mouth is opened wider.

I as in Mile: This made like long *E* above with the mouth still more open.

I as in Bird (also e, o, and u in some words).

The jaws are brought closer together than for long *I*, the tongue being kept in about the same position. The lips are slightly protruded.

O as in Old: The lips are pointed with the tongue held low.

O in Boat: The lips and teeth are drawn more closely together than in long *O.*

O in Stop: Similar to but not identical with *a* in *arm* and in *awe.*

U in Use: Made like y following *oo.*

U in Hut: Made with teeth wide apart, tongue in floor of mouth.

As regards vowel sounds the mouth is usually not opened wide enough. For consonants the tongue and lips are not sufficiently used.

Exercises with combinations of sounds.—The consonant sounds which are in need of correction should be practiced with each of the long vowel sounds as:

Th: Tha, the, thy, tho, thu, ath, eth, ith, oth, uth.

P: Pa, po, pi, poo, ape, eep, ip, op, oop.

The same combinations can be made for the other consonants, and with the other sounds of the vowels.

Words for practice.—Words containing the difficult sounds should be practiced daily until readily uttered. Emphasis should be placed on the special letters:

Th as in think: Thane, theme, thin, thule, faith, fifth, breath, booth.

Th as in then: They, these, them, their, thine, those, bathe, lithe.

P: Pay, peep, pipe, pope, ape, steep, wipe, stop, stoop.

B: Bait, bite, bib, boat, boom, able, babble, bumble.

F: Fail, fair, feel, foal, fool, full, coffee, ruffle, rift, roof.

V: Vane, vine, vocal, weave, wives, wove, remove, shelve.

T: Tame, team, time, tone, tune, late, meat, sight, boat, right.

D: Dame, deem, dice, dove, duke, maid, seed, ride, abode, wood.

S: Save, see, sight, sole, soon, mass, obese, miss, loose.

Z: Zero, zinc, zoo, maze, adz, prison, studies, houses.

Sh: Shade, sheen, shell, wash, wish, thrush.

Ch: Chain, chest, chime, choke, church, sachem, preach, couch.

J: Jane, jest, jibe, joke, just, strange, college, bridge.

L: Lane, lean, lime, load, lure, animal, tremble, rumble, simple.

R: Rain, ream, ride, risk, rune, moral, manner, fire, lurid.

Y: Yale, yarn, yeast, yes, yolk, young, you, yule.

K (c): Kate, cat, keep, coat, cuff, cute, make, meek, poke, look, concave.

G: Gate, get, gig, brogue, agog, mug, great, glacier, aggregation.

M: Man, meek, mile, mole, mule, lame, beam, limb, slim, boom, memorandum.

N: Name, near, nice, nose, noose, man, ween, win, won, centennial.

Ng: Bang, tangle, mingle, among, wrong, sung.

H: Hame, heap, high, hold, hung, hogshead, hard-headed, hedgehog.
A: Ale, date, sail, wail, payday, traitor, satiate.
A [2]: At, mat, flat, pat, contract, snap, attract, actual.
A [3]: Air, pair, beware, compare, declare, chair, fair, hare.
A [4]: Are, car, far, jar, mar, par, star, catarrh.
A [5]: Awe, law, maw, macaw, paw, thaw, raw, saw.
E: Eel, bead, meal, seed, breeze, wheeze, precede, weed.
E [2]: Effect, Ethyl, met, net, methal, metal, petal.
I: Bile, mile, tile, wile, while.
I [2]: In, imp, ill, commit, wit, sit, trill, principle.
I [3]: (e) (o) (u) Bird, girl, earl, pearl, unfurl, whirl, verse, absurd, word.
O: Oats, boat, goat, mote, throat, solo, propose, over.
O [2]: Drop, hot, lot, mop, top, sot, hospital, policy.
U and OO: Boot, hoot, root, tool, rule, truth, cruel, duel, full, bull, pull, hood, wood, stood, would.
U: Bud, mud, hush, ruddy, drub, publish, blushing, sluggard.

Pupils can make up their own lists of words containing the sounds which they have difficulty in producing. The dictionary will be a help.

Readings and recitations.—For very young children Mother Goose furnishes good material for speech exercises of a nature which will not seem too much like work. The following classics are suggested: Little Bo-Peep; Little Boy Blue; Simple Simon; See-Saw Marjory Daw; Little Miss Muffet; Sing-a-Song of Sixpence; Jack and Jill; Hickory, Dickory, Dock.

School readers for the grades are a source from which to select.

On page 20 will be found examples of poems useful for older school children. They are worthy of being learned and recited for speech improvement (and for other reasons) by all of us. It is needless to say that the teacher should show the pupils how these are to be spoken and always with deliberation.

The exercises and games included under the next section are also valuable for use with classes of such speech-defective pupils as have just been considered. (See page 14.)

Helping the Stammerer and Stutterer

For the Teacher

Stammering and stuttering have been called "mental" or "nervous" faults. Both terms are correct if rightly interpreted. There is nothing purely mental about speech, for there is nothing purely mental about the processes which throw the machinery of speech into action. Speech does not go on apart from the nervous mechanisms through which it is produced. Fortunately for the stammerer, there is this physical basis for defective action, for it allows of a threefold assistance.

First.—The aid which comes through the medium of ideas (suggestion) which helps to reduce the useless turmoil in the brain (due to self-consciousness) with its resulting inappropriate or conflicting outflow of messages to the speech organs and elsewhere.

Second.—By the practice of appropriate daily speech drills, the working of those organs becomes more automatic and more likely to fulfil their tasks under circumstances in which they formerly did not work.

Third.—The speech of all of us is affected by health and the practice of any laws of hygiene which have been neglected will have its effect in helping the stammerer out of his Hades. Mere physical hygiene will not help much, but better food and more hours in bed *plus a more hopeful mental outlook* will produce better nutrition, sounder sleep, and a more stable nervous system, which last is what we are driving at. (We have already noted that in young children stammering has been checked by improved hygiene alone.) All of these means of aiding the pupil should be put forward at the same time.

Mental aid.—The child old enough to be fully aware of his defect should (*a*) be made conscious that poor speech is not uncommon and that hesitation and stammering, allied to his own difficulty, is of frequent occurrence in children when reciting in school and in older people who speak in public. It occurs especially with those who are "unprepared," who do not know just what they would say. The stammerer has, from an early time, had special difficulty in preparing his sentences. His difficulty has become worse by habit and fear of his own speech. It occurs especially with those who tend to hurry, as all but seasoned public speakers do. He learns from observation not only that "there are others" with a somewhat similar defect of utterance (though not so bad) and that the cause lies to a large extent in too much haste on the part of the speaker as well as in outer distractions. (*b*) The pupil should be made fully conscious that he does not always stammer or stutter, but that he, like the public speaker, is fluent enough under ordinary circumstances when there is nothing to cause him to put his ideas into words too hurriedly and without distraction; lest the pupil become easily discouraged he should (*c*) be led to expect that the overcoming of his difficulty will be a gradual process and that he will have his bad as well as better days.

The teacher must be a constant source of encouragement but make the pupil realize that, with all her helpfulness, he alone can bring about improvement. She should never mention such a thing as nervousness. Her first business is to get the pupil to relax his abnormal muscular tension; in other words, to be at ease.

Physical exercise.—The very thought of speech before others who are not wholly sympathetic causes in the stammerer a general discharge of nervous energy with a consequent tightening of muscles everywhere. Teachers of speech correction generally believe that a series of slow gymnastic exercises, introduced before the lesson in speech control, helps to relieve muscular tension and doubtless they have this effect to some extent. At least they distract the pupil's attention for the time from his speech and are an aid to the accompanying suggestion of relaxation. What the exercises are does not matter so much as that they are done slowly and evenly. The following movements will answer the purpose:

(*a*) Raise the arms (the elbow, wrist, and fingers held loosely) sideward slowly. Lower them slowly.

(*b*) Raise the arms forward. Lower the arms.

(*c*) Raise the arms forward and upward. Lower the arms sideward and downward.

(*d*) Take a deep breath slowly. Breathe out slowly.

(*e*) Lower the head slowly forward and raise again.

(*f*) Lower it left and raise. Lower it right and raise.

(*g*) Bend the body forward at the waist (head and arms held limply). Rotate the body to the left, returning to the standing position.

Each exercise can be done more than once, the teacher setting the example. No attention should be paid to exactness or extent of movements. Mere relaxation is all that is intended. The teacher should always be an example of ease and self-control. Her speech should be quiet, distinct, and deliberate. She should make calmness and clear speech contagious.

Speech aids.—By observation of his speech or by reading tests the teacher should determine whether the pupil has difficulty with certain sounds; that is, whether he stammers or stutters in pronouncing certain letters or syllables. Such pupils should be given (or should make their own) list of words and sentences containing the difficult sounds in various combinations and practice these daily for pronunciation with deliberation. Such poems as have been g ven on pages 20 to 28 and prose selections can be read or recited for deliberateness and control. If one piece can be done well, the management of the voice at other times becomes easier. The tendency to hurry should be checked, and help should be given when the child has difficulty. If he has been in too much haste, he should be asked to try again. In class work, recitations in unison cause the child to lose thought of self and, finding his defects less troublesome, he is given assurance of his powers of speech. Individual work can be introduced gradually as the child gains confidence.

But it is with self-constructed sentences that the stammerer has most trouble; and while the use of the vocal organs in already prepared exercises are of help (especially in those who are likely to make as little use of speech as possible), active speech construction must be cultivated.

At school age questions in clear deliberate utterance about things in which the child is interested can be resorted to. He may need to be cautioned (without discouraging him) to think twice before replying. The careful speech of the teacher should be of help to him. The repetition (in his own language) of stories that have been read to, or by him, is a ready means of producing voluntary and more or less independent speech construction.

Pictures.—The description of what they see in a picture is a suitable exercise for children in their earlier years. In making his replies the child should be taught to form sentences. Having named objects, he should be asked to describe the objects or the actions pictured by means of complete sentences. The pictures should be large and attractive. The child's attention is drawn more or less away from himself in this performance, especially if it is called a game. If done in a speech class, there should be no competition if it disturbs speech and there should be no other cause for excitement. As already emphasized, the teacher should

maintain a contagious atmosphere of ease and calm. The child should be helped over difficulties when needed and checked in impetuous, faulty utterance.

Enumerating objects.—Without the use of pictures the child can be asked: (*a*) To name as many animals, plants, cities, or other objects of a class which he can remember; (*b*) to tell what he saw on his way to school; or he can (*c*) relate some experience of a holiday.

Making sentences.—A series of words, especially those with a number of syllables, can be given and each pupil in turn asked to make a sentence containing one of the words.

Playing teacher.—All children like to play teacher, and it is a strong stimulus to control of speech. The pupil will be pleased to put his fellow pupils through such exercises as the teacher has used.

Topics for discussion.—Such subjects as airplanes, fishing, reading, etc., can be given for oral discussion.

The recounting of personal incidents and the preparation of accounts of current events can be used at the appropriate ages.

With high-school children who have had considerable speech training debates can be arranged.

Games.—The stammering child needs to lose himself to find himself, and to this end games involving the use of language are an excellent means. They should be suitable to the age of the child and should be introduced only after such control is established that they will not prove too exciting. Each child should have his turn as leader, but rivalry in clear, deliberate speech should enter into the play instead of speed.

Animal, vegetable, mineral.—The child who is "it" chooses some object in or out of the room and, using a definite formula of words furnished by the teacher, says: "I am thinking of something. Can you tell me what it is?" or "I have an object in mind. Can you guess what I am thinking about?" Each child asks in turn: "Is the object (or, Is the thing you are thinking about) an animal?" etc. When the kingdom to which the thing belongs is discovered, the whereabouts of the object is next determined by questions such as "Is it in this room?" "Is it found in this country?" If it is a vegetable, such questions as "Is it good to eat?" "Did you have some to eat to-day?" etc., are in order. The answers to the questions should always be full and distinct—not "Yes" or "No," but "Yes; the object is an animal," or "No; the object is not found in this country." All questions and answers should be made deliberately and with as clear and correct speech as can be expected of the child at the time. The game should not be spoiled, however, by too much correction. When stammering occurs the child should be checked and told to repeat more carefully. This and other games should always be *games*. The one who finally guesses the object becomes "it."

Animal, *Bird*, or *Fish* may be played in the same way.

What Shall I Take?—Under various names this game consists in "Going to the Circus," "Going to the Picnic," etc., and telling what one will take along. If the first takes "pickles," the second will take pickles and something else, as "apples." The next "pickles, apples," and a third addition, etc. Each must say with clear-

ness and distinctness, "I am going to a picnic, and I shall take with me some pickles." The list should not be made too long. To introduce other sounds the formula can be changed to "I am going to the city," etc.

The Minister's Cat.—Each child in turn supplies an adjective for the cat, as "The minister's cat is an active cat." Adjectives can be confined to those beginning with one letter. The "grocer's dog," the "dairy man's horse," etc., can be substituted for the minister's cat.

Teakettle.—One player retires from the room while a word is chosen which has more than one meaning, as "tire." This player is then recalled and asks each of the others in turn any question he likes. The answer must contain the chosen word but for which the word "teakettle" is substituted. The one whose answer furnishes the clue to the word is "it" for the next time. If the word chosen were "tire" and the question is "What did you have for lunch to-day?" the answer might be "It would teakettle me to tell you all I had for lunch."

In which hand?—One player stands before the class. He has a small object which he hides in one of his hands, doing this with his hands behind his back. He then swings both arms with equally closed hands back and forth from his sides, saying, "It's hidden from sight, left or right, can you tell in which hand it hides?" The guess should be given by the formula "I think it is hidden in your left (right) hand"—not simply "right" or "left." If the guess is incorrect, "it" changes or pretends to change the object from one hand to the other, again swings his hands, and pronounces his formula for the next child's guess. The one who guesses correctly becomes "it." [2]

The teacher must not expect rapid progress nor even steady progress. Consequently she need never be discouraged, and the child should always be encouraged. There is no such thing as perfect speech. Every case is different and should be carefully studied daily. The full cooperation of the child's parents and companions must be secured as far as possible. A mere lesson once or twice a week is not sufficient; the child's speech must be more or less supervised (not in a nagging or annoying manner) daily, and, at the appropriate age, special but not burdensome exercises in reading or reciting should be carried out by the pupil out of school hours.

Private or class instruction?—The teacher of a child of school age may find it advisable to begin with private lessons, and personal attention may need to be continued for some time, but class work has its advantages provided the group is not too large. There is, or should be, mutual sympathy, helpfulness, and stimulation while confidence in speaking before others is obtained. In either case the instruction should be introduced with mental suggestion and the use of physical exercises. The children are always happy to end the hour with a game.

Complex cases.—While the stammerer usually has a normal use of tongue and lips at times, there are cases in which both letter substitution and stammering

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[2] In "Games and Other Devices for Improving Pupil's English," United States Bureau of Education Bulletin, 1923, No. 43, the teacher will find much excellent material which will serve the double purpose of improving speech and language. The cost is 10 cents. Order from the Superintendent of Documents, Washington, D. C.

Excellent suggestions as to methods of teaching kindergarten or preschool children will be found in "Mental Aspects of Stammering," by C. S. Bluemel. The Williams & Wilkins Co., Baltimore, Md.

will need to be treated at the same time, the emphasis being placed on the latter. Every stammerer (and for that matter the pupil without definite speech defect) is none the worse for the general efforts at better pronunciation and enunciation.

The teacher should secure the cooperation of her classes in helping the stammerer. An appeal (in the pupil's absence) for sympathetic consideration of one who is as much handicapped as if partially blind or deaf, or crippled in limb, should prevent or stop the mirth or ridicule to which the stammerer is so frequently subject. At any rate, any behavior of pupils which adds to the self-consciousness of the stammerer should not be tolerated.

There are all degrees of stammering. It may be well, in the beginning of treatment, to excuse the stammerer from recitations other than the answering of questions which require only a "yes" or "no" or other reply which he can readily make. Having established a sympathetic atmosphere in the class, and having, by special instruction, given the pupil some confidence, he should be gradually given more opportunity to take part in regular lessons. He should be checked in too hasty utterance and assisted, as far as need be, over difficulties of utterance.

Because of his difficulty in oral expression the stammerer must not be looked upon as dull and he should be given ample credit for other evidence of good work. Incidentally it is well to make both the stammerer and his fellows conscious of anything in which the stammerer is superior. This makes for confidence on the part of the stammerer and respect by the pupils.

For Parents (Where They Are Also, of Necessity, the Teachers)

No matter how it begins or what its cause, *the stammering child does not stammer intentionally.* It is the last thing he wishes to do and the worst thing that can be done is to scold him or make fun of him. It does no good and it does do harm. The child can not do differently under the circumstances, and the circumstances must be changed if he is to change. The stammering child is said to be nervous. He usually is, but it is from being misunderstood, harshly corrected, or laughed at. His life at best is not a happy one. Kindness without coddling, sympathy, unlimited patience, constant encouragement, and wise helpfulness are needed. There must be established a calm and happy atmosphere in the home. Without the stammerer's knowledge it should be explained to other children in the family and to other of the child's associates that the stammerer can no more overcome his defects at once than one can stop the mumps or measles, but that if they will overlook his infirmity he will be helped in overcoming it.

The stammerer needs (as is explained on pp. 12 and 17) to be furnished every condition that will improve his physical health.

The special treatment of the beginning stammerer has been mentioned elsewhere (p. 4). If a child begins to stammer following an illness or a severe shock, he should be kept from talking as much as possible until physical recovery is complete.

On the more positive side the parents should help the child who begins to stammer by furnishing an appropriate word, or by gently checking him and asking him to repeat the sentence more deliberately. They can often help him

by repeating the sentence with him and then have him repeat it alone. The parents should cultivate and discipline their own speech until it is calm and clear. It will be worth the effort to all concerned.

The parent should see that the child of school age, under special speech instruction, is helped in carrying out the wishes of the teacher by the careful use of assigned exercises of speech out of school hours. He should be given every opportunity for play and for losing himself in books, music, or other absorbing activities which he finds to his liking. He should be encouraged to play with others in out-of-door sports, but he should never be *driven* in this direction. The child, already nervously worn, is not helped by exciting or exhausting exercise. Stammering has been observed by teachers of speech correction to be noticeably worse on Monday in children who have had a week-end of parties, late hours, and miscellaneous feeding.

The Stammerer Himself

The stammerer who would improve his speech must be something more than a passive participant in the process. The will to make the most of the training he receives will carry him a long way. Courage, patience, and persistence, and a sportsmanlike attitude toward the difficulties he must overcome will do the rest. The difficulty is not with the speech organs themselves but in gaining control of them (and therefore self-control) at all times.

Speech in all of us is tell-tale of general physical condition. Even those who talk well, speak with less force and distinctness when they are ill or fatigued. The opera singer who would keep his reputation must look after his food and his hours of rest and not be extravagant in his daily nervous expenditures in physical activity. The person in earnest for better speech will (*a*) take plenty of sleep or at least rest (10 hours will hardly be too much); (*b*) be up in time to eat leisurely a good breakfast; (*c*) be regular at his other meals and will include fruit, vegetables, and milk (in whatever form he likes), eggs and meat (once a day); (*d*) take no coffee or tea; (e) be out of doors for two or more hours a day in suitable weather and engaged in activities in which he is especially interested but which are not exhausting. Indoors there are, besides school studies, music, reading, and other mind-absorbing interests.

The pupil will cooperate with the work of the teacher, will carry out any speech exercises faithfully and endeavor to follow carefully the suggestions of the instructor regarding his speech. The speech teacher is only a help. Like the music student, the pupil must do the actual work of acquiring musical speech at other times as well as during the lesson. After all, there are few people who could not greatly improve their speech if they only tried.

The stammerer need not expect to secure perfect speech in a year. His progress from day to day may seem slow, but small improvement each week means large improvement in a year. He will, of course, have some off days. Like the traditional frog in the well, he may slide back a trifle on such days, but his later efforts should carry him nearer the top.

Handedness and speech.—In most persons (and most persons are right handed) the central switch station of the nervous system, by means of which the speech organs are manipulated, is situated in the left half of the brain, and therefore on the same side as the centers which control the action of the right hand. In persons who are left handed the speech centers are thought to be located in the right half of the brain, on the side of the centers controlling the muscles of the left hand.

Because of this possible relationship of the speech and hand centers in the left-handed person, the belief is current that an attempt to change from the use of the left to the right hand may disturb the working of the speech center and produce a disorder of speech. If such is the case, it must be of rare occurrence and probably the result of drastic methods used to secure the change from left to right hand work. Based on the idea that the right-handed stammerer may have his speech center developed on the right side of the brain (on the opposite side from the side controlling the right hand), it has been suggested that such a speech defective should be trained to be left handed, thus bringing the speech and motor centers into a closer relationship. Cures from such training have been reported, but the mental suggestion accompanying the cure needs to be taken into consideration as producing or helping to produce the cure.

From what knowledge we have it would seem that, at school age, the change from left to right handedness (when not accompanied by emotional stress) is not likely to disturb normal speech, and there is very little ground for attempting a cure of stammering by changing the use of the hands. Where, in a left-handed child, attempts at change makes the speech worse, such attempts should certainly not be continued. The speech defective has enough to overcome without adding other difficulties.

Other Speech Conditions

Foreign, Family, and Provincial Dialect

In many children mispronunciations which might seem to be due to defects in the organs of speech are due to the pronunciations which they have derived from a previous use of a foreign language, from contact in the home with those who speak such a language, or they are the results of the imitation of local and peculiar speech. The pupil may not be aware of his mispronunciations, and the treatment consists of making him aware of this, of demonstrating the true sounds, and in cultivating the habit of correct pronunciation.

Mispronunciations may be due to early methods of speech (baby talk) which have been more or less encouraged or, at any rate, not discouraged in the home.

In speech, as in other matters, we follow the line of least resistance until we are urged or dragged out of our habitual rut.

Speech defects of this nature can be detected by the methods already given. More than one error of pronunciation may be found, and these should be corrected one at a time.

Cleft Palate and Other Conditions Producing a Nasal Voice

A normal nose is important for good speech, but in cleft palate and some other conditions too much of the vocal sound passes through the nose. The "nasal twang" is bad enough, but with an abnormal opening between the mouth and nose speech may be more or less unintelligible.

If the nostrils are closed, by pinching with the fingers, and the vowels are sounded a vibration will be felt in the fingers if the sounds pass too much into the nose. By practice the sounds should be directed more to the mouth, in which case the vibration will more or less disappear. The vowels should also be combined for such practice with the consonants, except *m* and *n* and *ng*, which require the open nose for their use.[3]

Nasal Obstruction

Anyone who has had an obstructive cold in the head realizes the need of the normal nose for clear speech, especially of words containing *m* and *n*. Where there is an unavoidable chronic obstruction in the nose or impaired resonance in the cavities of the head communicating with the nose, careful practice of exercises with words containing *m* and *n* will improve the speech to some degree.

Seriously Delayed Speech

Most children are able to make use of at least a few words by the age of 18 months, but some do not acquire the art of speech until later. When the age of 4 is reached without the use of intelligible language, training in this direction should be attempted. An examination should be made first to determine whether the child hears normally and if there are other defects affecting the use of the voice.

Teaching should begin with the simplest sounds. The following suggestions are made by Helen M. Peppard:[4]

> When teaching a sound to a child whose speech images are retarded the teacher should take the child's face between his hands. The child should watch closely the teacher's mouth while the latter produces a simple sound, such as *p*. The teacher should continue making the same sound until the child can produce it. His eyes should then be covered by the teacher's hand, shutting out all visual stimuli that would cause distraction from the auditory impression, and the sound *ah* should be made close to the child's ear. This is done in order to give sufficient quantity and quality to the sound to make a strong impression. It will be necessary to make the sound several times very distinctly. Then the teacher should face the child. The child's hand should be placed on the teacher's throat, so that he can feel the vibration when the teacher says *ah*. (The mouth should be well open.) The child should then produce the sound.
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> It is well not to let the child attempt the sound more than once each time after the teacher has given it, for as yet his concept is not sufficiently definite for him to use it as a model. If it were, he would need no more training on that sound. The teacher should then slowly produce the sounds in succession as *p–ah*, *p–ah*, developing the *papa*. Other combinations should be taken up in the same manner. Progress will be very slow. The teacher must remember that, with such a case, the

[3] For further material regarding the teaching of cases with cleft palate the reader is referred to "The Correction of Speech Defects," by Helen M. Peppard, and "Defects of Speech," by Ida C. Ward.

[4] "Correction of Speech Defects." New York, The Macmillan Co.

child is unable to make even the simplest sounds consciously, and these simple sounds must be learned before the child can make combinations of sounds which form words.

There are often years of retardation to be overcome, and this can not be accomplished in a month.

The second type of speechless child is, as has been said, one who forms the correct auditory impression but is unable to disintegrate words into the elementary sounds of which they are composed. The result is confused motor (or kinæsthetic) imagery, which produces an unintelligible gibberish that has little similarity to the auditory impression.

Such a child has correct auditory impressions stored up, but has not learned the art of releasing them. Progress with this type is much more rapid than with the first type. Such a child is able to imitate the consonant and vowel sounds, but is unable to combine them in order to produce an intelligible word. For example, if you say *daddy* or *mother*, the child is unable to say the word after you in an intelligible manner. But when you break it into its simple elements, as *da-dee* or *mo-ther*, he will sound them correctly. This child hears and interprets the meaning of the word or sentence in terms of the object or the action implied, but he can not repeat either the word or the sentence, because so far as the motor speech area is concerned he can interpret and reproduce only the simplest form of stimuli. For example, the word *mother* recalls the image of his mother, but it does not stimulate the proper motor speech pathways to say the word *mother*. Again, *Put on your coat* recalls the action necessary to carry out the order; excitation immediately takes place along the association fibers connecting the memory centers necessary to stimulate the proper actions to carry out the order, but the child can not repeat the words.

In teaching a word like *mother*, begin with teaching *m*, then *o*, then *mo*. When he says *mo* correctly several times, teach *th-er*. Put *th-er* together and get *ther*. Then have him produce the first group *mo* and then the second group *ther*. All words should be built up in this manner for children with this particular type of speech defect.

Again take a simple sentence like *I see you*. It will be necessary to break each word into its elementary sounds. In order to teach this type of child to say the above, the work must be presented in the following manner:

I——ah ee
see——s ee
you——ee oo

Each word should be taught separately until it is clearly under the child's control. The simple sentence used above is not a problem of three words, or three stimuli, to the child, but one of six elementary sounds. At first the child's vocabulary will consist of words definitely taught, but as activity is aroused throughout the speech area the child slowly begins to interpret sounds of a more complex nature.

The consonant sounds should be combined with the vowel sounds as suggested on page 10. Probably the sounds of *m*, *p*, and *s* will be found easiest and should be attempted first. A very great deal can be accomplished with patience and persistence.

Readings and Recitations

The O'Lincoln Family

A flock of merry singing-birds were sporting in the grove;
Some were warbling cheerily, and some were making love.
There were Bobolincon, Wadolincon, Winterseeble, Conquedle,—
A livelier set was never led by tabor, pipe, or fiddle.—
Crying, "Phew, shew, Wadolincon; see, see, Bobolincon,
Down among the tickletops, hiding in the buttercups!
I know the saucy chap; I see his shining cap
Bobbing in the clover there,—see, see, see!"

Up flies Bobolincon, perching on an apple tree,
Startled by his rival's song, quickened by his raillery.
Soon he spies the rogue afloat, curveting in the air,
And merrily he turns about, and warns him to beware!
"'Tis you that would a-wooing go, down among the rushes O!
But wait a week, till flowers are cheery,—wait a week, and, ere you marry,
Be sure of a house wherein to tarry!
Wadolink, Whiskodink, Tom Denny, wait, wait, wait!"

Every one's a funny fellow; every one's a little mellow;
Follow, follow, follow, follow o'er hill and in the hollow!
Merrily, merrily, there they hie; now they rise and now they fly;
They cross and turn, and in and out, and down in the middle, and wheel about,—
With a "Phew, shew, Wadolincon! Listen to me, Bobolincon!
Happy's the wooing that's speedily doing, that's speedily doing,
That's merry and over with the bloom of the clover!
Bobolincon, Wadolincon, Winterseeble, follow, follow me!

WILSON FLAGG.

THE CATARACT OF LODORE

"How does the water
Come down at Lodore?"
My little boy asked me
Thus, once on a time;
And moreover he tasked me
To tell him in rhyme.
Anon, at the word,
There first came one daughter,
And then came another,
To second and third
The request of their brother,
And to hear how the water
Comes down at Lodore,
With its rush and its roar,
As many a time
They had seen it before
So I told them in rhyme,
For of rhymes I had store;
And 'twas in my vocation
For their recreation
That so I should sing;
Because I was Laureate
To them and the King.

From its sources which well
In the tarn on the fell;
From its fountains
In the mountains,
Its rills and its gills;
Through moss and through brake,
It runs and it creeps
For a while, till it sleeps

In its own little lake.
And thence at departing,
Awakening and starting,
It runs through the reeds,
And away it proceeds,
Through meadow and glade,
In the sun and in shade,
And through the wood-shelter,
Among crags in its flurry,
Helter-skelter,
Hurry-skurry.
Here it comes sparkling,
And there it lies darkling;
Now smoking and frothing
Its tumult and wrath in,
Till, in this rapid race
On which it is bent,
It reaches the place
Of its steep descent.

The cataract strong
Then plunges along,
Striking and raging
As if a war waging
Its caverns and rocks among;
Rising and leaping,
Sinking and creeping,
Swelling and sweeping,
Showering and springing,
Flying and flinging,
Writing and ringing,
Eddying and whisking,
Spouting and frisking,
Turning and twisting,
Around and around
With endless rebound:
Smiting and fighting,
A sight to delight in;
Confounding, astounding,
Dizzying and deafening the ear with its sound.

Collecting, projecting,
Receding and speeding,
And shocking and rocking,
And darting and parting,
And threading and spreading,
And whizzing and hissing,
And dripping and skipping,
And hitting and splitting,
And shining and twining,
And rattling and battling,
And shaking and quaking,
And pouring and roaring,
And waving and raving,

And tossing and crossing,
And flowing and going,
And running and stunning,
And foaming and roaming,
And dinning and spinning,
And dropping and hopping,
And working and jerking,
And guggling and struggling,
And heaving and cleaving,
And moaning and groaning:

And glittering and frittering,
And gathering and feathering,
And whitening and brightening,
And quivering and shivering,
And hurrying and skurrying,
And thundering and floundering;

Dividing and gliding and sliding,
And falling and brawling and sprawling,
And driving and riving and striving,
And sprinkling and twinkling and wrinkling,
And sounding and bounding and rounding,
And bubbling and troubling and doubling,
And grumbling and rumbling and tumbling,
And clattering and battering and shattering;

Retreating and beating and meeting and sheeting,
Delaying and straying and playing and spraying,
Advancing and prancing and glancing and dancing,
Recoiling, turmoiling and toiling and boiling,
And gleaming and streaming and steaming and beaming,
And rushing and flushing and brushing and gushing,
And flapping and rapping and clapping and slapping,
And curling and whirling and purling and twirling,
And thumping and plumping and bumping and jumping,
And dashing and flashing and splashing and clashing;
And so never ending, but always descending,
Sounds and motions for ever and ever are blending
All at once and all o'er, with a mighty uproar,—
And this way the water comes down at Lodore.

ROBERT SOUTHEY.

RAILROAD RHYME

Singing through the forests,
Rattling over ridges;
Shooting under arches,
Rumbling over bridges;
Whizzing through the mountains,
Buzzing o'er the vale,—
Bless me! this is pleasant,
Riding on the rail!

Men of different "stations"
In the eye of fame,
Here are very quickly
Coming to the same;
High and lowly people,
Birds of every feather,
On a common level,
Traveling together.

Gentleman in shorts,
Looming very tall;
Gentleman at large,
Talking very small;
Gentleman in tights,
With a loose-ish mien;
Gentleman in gray,
Looking rather green;

Gentleman quite old,
Asking for the news;
Gentleman in black,
In a fit of blues;
Gentleman in claret,
Sober as a vicar;
Gentleman in tweed,
Dreadfully in liquor!

Stranger on the right
Looking very sunny,
Obviously reading
Something very funny.
Now the smiles are thicker,—
Wonder what they mean!
Faith, he's got the Knicker-
Bocker Magazine!

Stranger on the left
Closing up his peepers;
Now he snores amain,
Like the Seven Sleepers;
At his feet a volume
Gives the explanation,
How the man grew stupid
From "Association!"

Ancient maiden lady
Anxiously remarks
That there must be peril
'Mong so many sparks;
Roguish looking fellow,
Turning to the stranger,
Says it's his opinion
She is out of danger!

Woman with her baby,
Sitting *vis-à-vis;*
Baby keeps a-squalling,
Woman looks at me;
Asks about the distance,
Says it's tiresome talking,
Noises of the cars
Are so very shocking!

Market-woman, careful
Of the precious casket,
Knowing eggs are eggs,
Tightly holds her basket;
Feeling that a smash,
If it came, would surely
Send her eggs to pot
Rather prematurely.

Singing through the forests,
Rattling over ridges;
Shooting under arches,
Rumbling over bridges;
Whizzing through the mountains,
Buzzing o'er the vale,—
Bless me! this is pleasant,
Riding on the rail!

JOHN GODFREY SAXE.

REMONSTRANCE WITH THE SNAILS

Ye little snails,
With slippery tails,
Who noiselessly travel
Along this gravel,
By a silvery path of slime unsightly,
I learn that you visit my pea rows nightly.
Felonious your visit, I guess!
And I give you this warning,
That, every morning,
I'll strictly examine the pods;
And if one I hit on,
With slaver or spit on,
Your next meal will be with the gods.

I own you're a very ancient race,
And Greece and Babylon were amid;
You have tenanted many a royal dome,
And dwelt in the oldest pyramid;
The source of the Nile!—O, you have been there!
In the ark was your floodless bed;
On the moonless night of Marathon
You crawled o'er the mighty dead;
But still, though I reverence your ancestries,
I don't see why you should nibble my peas.

The meadows are yours,—the hedgerow and brook,
  You may bathe in their dews at morn;
By the aged sea you may sound your *shells*,
  On the mountains erect your *horn;*
The fruits and the flowers are your rightful dowers,
  Then why—in the name of wonder—
Should my six pea-rows be the only cause
  To excite your midnight plunder?

I have never disturbed your slender shells;
  You have hung round my aged walk;
And each might have sat, till he died in his fat,
  Beneath his own cabbage stalk;
But now you must fly from the soil of your sires;
  Then put on your liveliest crawl,
And think of your poor little snails at home,
  Now orphans or emigrants all.

Utensils domestic and civil and social
  I give you an evening to pack up;
But if the moon of this night does not rise on your flight,
  To-morrow I'll hang each man Jack up.
You'll think of my peas and your thievish tricks,
  With tears of slime, when crossing the *Styx*.

ANONYMOUS.

THE BUGLE

The splendor falls on castle walls
  And snowy summits old in story;
The long light shakes across the lakes,
  And the wild cataract leaps in glory.
Blow, bugle, blow, set the wild echoes flying.
Blow, bugle; answer, echoes, dying, dying, dying.

O hark! O hear! how thin and clear,
  And thinner, clearer, farther going!
O sweet and far, from cliff and scar,
  The horns of Elfland faintly blowing!
Blow, let us hear the purple glens replying;
Blow, bugle; answer, echoes, dying, dying, dying.

O love, they die in yon rich sky,
  They faint on hill or field or river;
Our echoes roll from soul to soul,
  And grow forever and forever.
Blow, bugle, blow, set the wild echoes flying,
And answer, echoes, answer, dying, dying, dying.

TENNYSON.

The Skylark

Bird of the wilderness,
Blithesome and cumberless,
Sweet be thy matin o'er moorland and lea!
Emblem of happiness,
Blest is thy dwelling-place,—
O, to abide in the desert with thee!
Wild is thy lay and loud
Far in the downy cloud,
Love gives it energy, love gave it birth.
Where, on thy dewy wing,
Where art thou journeying!
Thy lay is in heaven, thy love is on earth.
O'er fell and fountain sheen,
O'er moor and mountain green,
O'er the red streamer that heralds the day,
Over the cloudlet dim,
Over the rainbow's rim,
Musical cherub, soar, singing, away!
Then, when the gloaming comes,
Low in the heather blooms
Sweet will thy welcome and bed of love be!
Emblem of happiness,
Blest is thy dwelling-place,
O, to abide in the desert with thee!

James Hogg.

To a Waterfowl

Whither, midst falling dew,
While glow the heavens with the last steps of day,
Far, through their rosy depths, dost thou pursue
Thy solitary way?

Vainly the fowler's eye
Might mark thy distant flight to do thee wrong,
As, darkly painted on the crimson sky,
Thy figure floats along.

Seek'st thou the plashy brink
Of weedy lake, or marge of river wide,
Or where the rocking billows rise and sink
On the chafed ocean-side?

There is a Power whose care
Teaches thy way along that pathless coast,—
The desert and illimitable air,—
Lone wandering, but not lost.

All day thy wings have fanned,
At that far height, the cold, thin atmosphere,
Yet stoop not, weary, to the welcome land,
Though the dark night is near.

And soon that toil shall end;
Soon shalt thou find a summer home, and rest,
And scream among thy fellows; reeds shall bend,
Soon, o'er thy sheltered nest.

Thou'rt gone, the abyss of heaven
Hath swallowed up thy form; yet, on my heart
Deeply hath sunk the lesson thou hast given,
And shall not soon depart:

He who, from zone to zone,
Guides through the boundless sky thy certain flight
In the long way that I must tread alone,
Will lead my steps aright.

WILLIAM CULLEN BRYANT.

THE FOOLISH VIRGINS

The Queen looked up and said,
"O maiden, if indeed you list to sing,
Sing, and unbind my heart, that I may weep."
Whereat full willingly sang the little maid:

"Late, late, so late! and dark the night and chill!
Late, late, so late! but we can enter still.
Too late, too late! Ye can not enter now.

"No light had we; for that we do repent;
And learning this, the bridegroom will relent.
Too late, too late! Ye can not enter now.

"No light; so late! and dark and chill the night!
O, let us in, that we may find the light!
Too late, too late! Ye can not enter now.

"Have we not heard the bridegroom is so sweet?
O, let us in, though late, to kiss his feet!
No, no, too late! Ye can not enter now."

So sang the novice, while full passionately,
Her head upon her hands, wept the sad Queen.

TENNYSON.

Helpful Books

Mental Aspect of Stammering. C. S. Bluemel. Baltimore, Md., Williams & Wilkins Co. 1930.
Speech Correction. Richard C. Borden and Alvin C. Busse. New York, F. S. Crofts Co. 1925.
The Correction of Speech Defects. Helen M. Peppard. New York, Macmillan Company. 1925.
Speech Pathology and Methods in Speech Correction. Sara M. Stinchfield. Boston, Mass., Expression Co. 1928.
Defects of Speech. Ida C. Ward. New York, E. P. Dutton. 1923.

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